SKULL

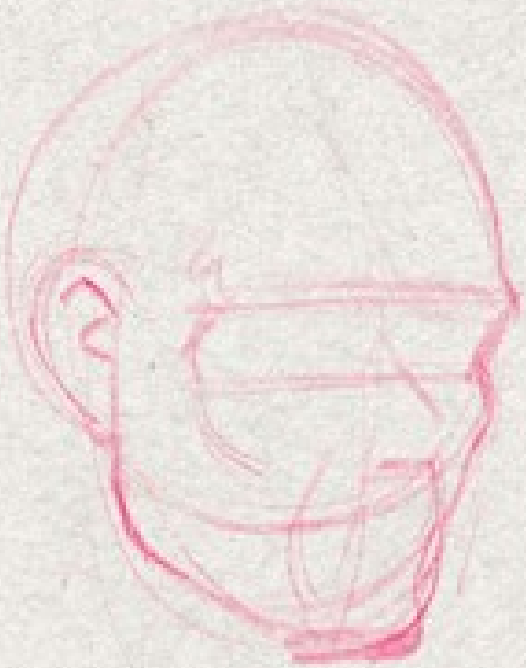
The skull is the foundation of the head. It's the solid form that the dynamic muscles and skin slide over to create expressions. The eyeball sits in a rigid socket that doesn't move. The bridge of the nose stays firmly in place as the nostrils flare and stretch. The jaw may hinge, but the teeth and muzzle don't move as the lips do. Because of this, to successfully draw expressions, you'll need to be able to draw the skull.

STUDY THE SKULL'S VOLUMES AND PLANES
While some areas are simplified on these two skulls, the volumes and planes are clearly established. Knowing how the skull is built is important when drawing a face because it provides a firm underpinning for the features to hang on.

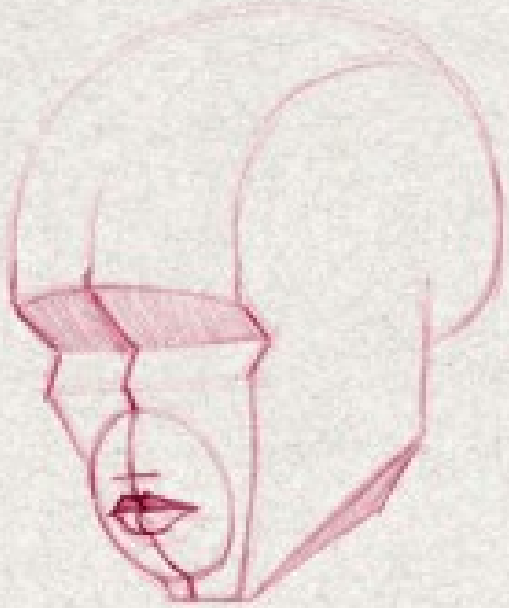
FACIAL FEATURES RESIDE IN THE SKULL
The thin skin on this gaunt face really shows the importance of understanding the skeletal structure when drawing the head. The sunken eyes show how they sit in their sockets and the cheekbone, bridge of the nose and muzzle are quite prominent.

SIMPLIFIED FORM

The simplified head is the basic three-dimensional form without any of the features defined. It shows the general shape, proportion and characteristics of a head and serves as a foundation for the features to be developed on top of. From this base, the features can squash and stretch into a variety of expressions and still retain their solid three-dimensional appearance.



DEFINING PLANES
This simplified head (top right) shows how the basic planes of the forehead, brow, ears, nose, mouth, cheeks and chin relate to each other and fit together on the larger skull.



USE FORMS THAT CONVEY THE ANATOMICAL SHAPES
Notice the bowl shape used for the mouth area (above). This form correlates to the structure of the muscle on the skull and is made more pronounced by the muscles around the mouth.

MOLD THE GENERAL FORM TO YOUR SPECIFIC SUBJECT
This simplified head (right) comes in different shapes, depending on the subject. This head and jaw is more squared off as you might find on a more stout man (right).

HAIR: SHAPE FIRST, DETAILS LAST

Hair is so much a part of a person's character, but drawing it is often a challenge. The problem often results from looking at the texture of individual hairs rather than capturing the overall shape first. Just as in all the other drawing we have been doing, you first need to define the total volume before the details can be developed. Remember that the shape of the hair should be altered to conform to the overall gesture. When adding detail to the shape, think about groupings of hair rather than individual strands.

HEAVILY STYLED
This hair has gained volume through styling. Show natural airiness by letting the hair fall into forward-sweeping groupings. Rendering too many strands could weigh down the body of the hair.

THINNING HAIR
The receding hair begins close to the forehead and grows thicker as it moves farther back. The areas of thicker hair are rendered darker to give them a sense of mass, and contrast with the lighter, thinner hair on top.

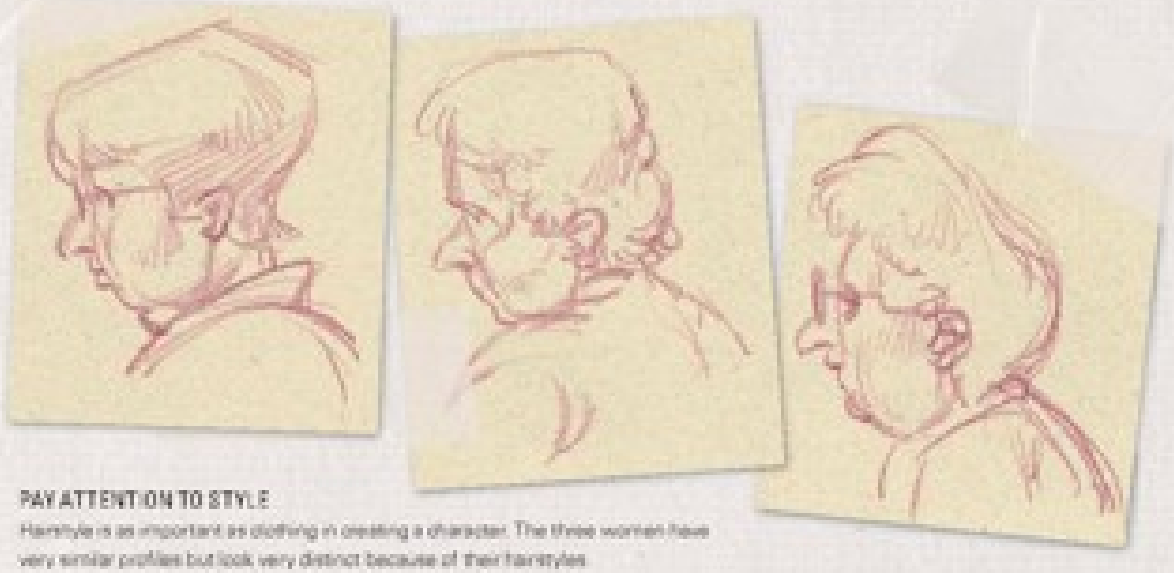
LIGHT REFLECTIONS
This hairstyle uses a glossy gel to purposely emphasize the combing pattern and shape. The areas where light shines off the hair are left largely white with only a few strands to break up the pattern.

HAIR GROUPINGS

Without gels or sprays, the hair on this woman lays more naturally against the head. Though there is less volume to the hair, it does fall down in smaller, distinct shapes. These groupings should be treated as a unit when detailing the strands.

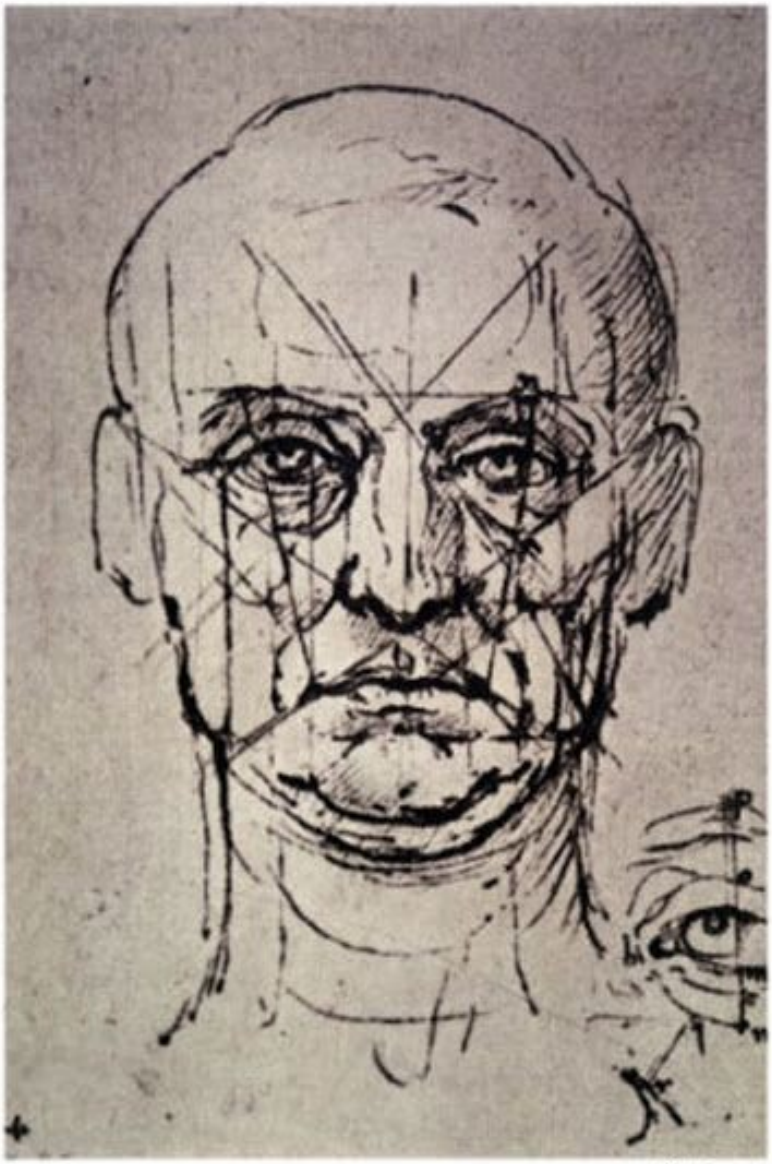
STRONG STRUCTURE

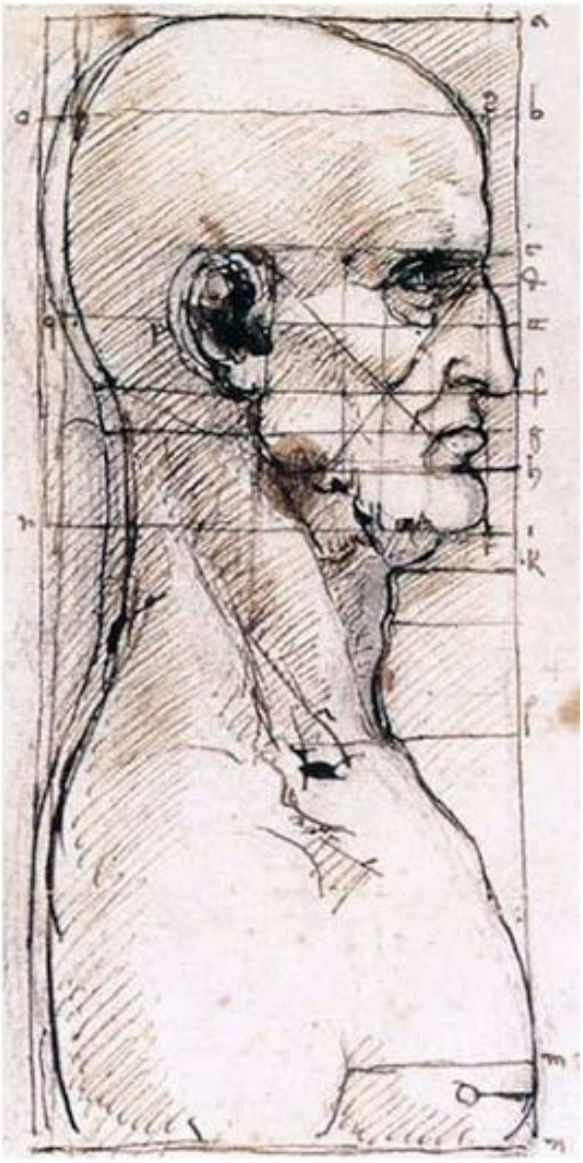
This man's hair lifts away from the forehead forming a shelf, giving it a sculptural appearance. The underside of the hair needs to be darker to show the plane change more clearly.



PAY ATTENTION TO STYLE

Hairstyle is as important as clothing in creating a character. The three women have very similar profiles but look very distinct because of their hairstyles.





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Proportion of the Human Face
Leonardo da Vinci

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